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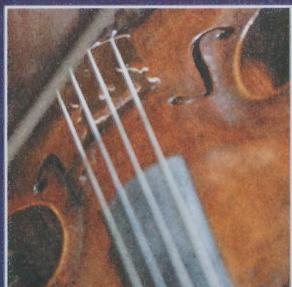


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**2004-2005 SEASON**

Grant Llewellyn, Music Director

Christopher Hogwood, Conductor Laureate



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GARY BURTON AND MAKOTO OZONE

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# Program

## 2004-2005 Season

Friday, January 21, 8.00pm  
Symphony Hall, Boston

Grant Llewellyn, conductor

Sunday, January 23, 3.00pm

**Sinfonia No. 2 in D Major**

*Spiritoso • Adagio • Allegro • Adagio • Presto*

Alessandro Scarlatti

(1660-1725)

**Sonata, K. 20**

Domenico Scarlatti

(1685-1757)

Gary Burton, vibraphone  
Makoto Ozone, piano

***Le Tombeau de Couperin***

*Prelude*

Maurice Ravel

(1875-1937)

Gary Burton, vibraphone  
Makoto Ozone, piano

**from *L'Apothéose de Lulli***

François Couperin

(1668-1733)

*Lulli aux Champs-Élisés, concertant avec les Ombres liriques*

(Lully on the Elysian Fields, playing with the lyrical Shadows)

*Air pour les Mêmes* (Air for the same ones)

*Vol de Mercure aux Champs-Élisés, pour avertir qu'Apollon y va descendre*

(Mercury flies to the Elysian Fields, to warn of Apollo's descent)

*Descente d'Apollon, qui vient offrir son violon à Lulli, et sa place au Parnasse*

(Apollo's descent, who offers his violin and a place in Parnassus to Lully)

*Rumeur souterraine, causée par les Auteurs contemporains de Lulli*

(Underground rumors, started by Lully's contemporaries)

*Plaintes des Mêmes, pour des Flûtes, ou des Violons très adoucis*

(Complaints by the same, through flute and soft playing violins)

*Enlèvement de Lulli au Parnasse* (Lully is elevated to Parnassus)

*Accueil entre doux et agard, fait à Lulli par Corelli, et par les Muses italiennes*

(Lully is offered a warm but guarded welcome by Corelli and the Italian muses)

*Remerciment de Lulli à Apollon* (Lully thanks Apollo)

—INTERMISSION—

**Milonga**

Jorge Cardoso

(b. 1949)

Gary Burton, vibraphone  
 Makoto Ozone, piano

***Trois petites pièces montées (Three Tiny Layer Cakes)***

Erik Satie

(1866-1925)

*De l'enfance de Pantagruel – Rêverie*  
*Marche de Cocagne – Démarche*  
*Jeux de Gargantua – Coin de Polka*

**from Sonata for Cello and Piano in G Minor, Op. 19**

Sergei Rachmaninov

(1873-1943)

*Andante*

Guy Fishman, cello  
 Timothy Steele, piano

**Prelude VIII, Op. 21**

Rachmaninov

Gary Burton, vibraphone  
 Makoto Ozone, piano

***La création du monde (The creation of the world)***

Darius Milhaud

(1892-1974)

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The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

# Program Notes

## Breaking through the Divide

You may think that you've come to a jazz concert today: in fact, the recording that Gary Burton and Makoto Ozone made of the program's repertoire actually got a Grammy nomination for Classical music. These two worlds used to be strictly

### NOTES IN BRIEF

Today's program is really a series of riffs on the recent recording by vibraphonist Gary Burton and pianist Makoto Ozone, the two jazz masters who are featured in this concert. Just as Burton and Ozone took various classical works as the point of departure for their improvisations, so their choices inspired the various orchestral works you'll hear in today's program, to make a kind of counterpoint to their own improvised polyphony. From the Baroque, you'll hear Alessandro Scarlatti and his better-known son Domenico, the keyboard wizard, as well as François Couperin's tribute to the founder of French opera, Jean-Baptiste Lully. Maurice Ravel echoes Baroque style in his own elegy for Couperin himself. From more recent times, Burton and Ozone provide a playful take on a *milonga* by the contemporary tango master Jorge Cardosa. Ravel's quirky contemporary Erik Satie is the author of the "Three Tiny Layer Cakes," whose gently absurd humor is typical of this Dadaist composer; from around the same time, Rachmaninov's contributions are in the great High Romantic Russian tradition. To close the program, everyone will collaborate on Milhaud's seminal jazz-ballet *La création du monde*, perhaps the only ballet to feature a fully-worked-out Baroque fugue on a syncopated jazz theme.

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segregated. Jazz was dangerous, improvisational, wild: classical was sober, organized, written down. But gradually, at the beginning of the last century, things began to change. Milhaud's *La Création du monde* was one of the first works to break through this jazz/classical divide. In our own century, the borders have loosened considerably. Today we can hear both jazz and classical styles as part of the great tradition of Western music, a rich diversity of musical languages that we are all learning to speak together.

Our program opens with a brilliant work by Alessandro Scarlatti, father of the more famous Domenico. This combines two of the latest compositional fashions in Rome around 1700: the *sinfonia*, which derived from the opening movements of oratorios or operas, and the *concerto grosso*, where a small group of *concertino* soloists are contrasted with the *ripieno* backup band. Scarlatti published this collection in 1715, as part of an effort late in life to create the kind of instrumental legacy that had brought such fame to his contemporary Corelli.

Alessandro has his own version of Roman Baroque style, one that's more wayward and unexpected than the smooth architecture of Corelli. His son Domenico, the keyboard wizard, took both the waywardness and the regularity of Roman style and made something unique out of it: he's left us with a huge collection of harpsichord solos that are



Darius Milhaud

filled with clashing chords and hair-raising arpeggios. Burton and Ozone use the twentieth sonata from Scarlatti's *Essercizi* as the jumping-off point for their own excursions. Scarlatti himself would certainly have appreciated their art: he himself remarked that there was no law of music that couldn't be broken, as long as the results pleased the ear.

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**Scarlatti... remarked that there was no law of music that couldn't be broken, as long as the results pleased the ear.**

---

Burton and Ozone's take on Ravel's *Tombeau de Couperin* is a nice gesture: two jazz masters paying tribute to that master of early 20th-century harmonies, Maurice Ravel, who in turn is paying tribute to an earlier master of sonorities, the French baroque composer François Couperin. Ravel wrote this suite at a period when he, along with Debussy, was becoming increasingly interested in music of the past, as well as music of the rest of the world—the beginnings of the multi-historical musical world we live in today.

Couperin himself wrote two large-scale tributes to other composers, one for Arcangelo Corelli and one for Jean-Baptiste Lully. They each represented

the two musical languages of Couperin's day, and he consciously set out to bring them together in a *gout-réunis* or a reunited style. In his *Apothéose de Lulli*, Couperin makes use of all the conventions of Lully's operas: the sommeil or sleep-scene, the *rumeur souterraine* (here the grumblings of Lully's jealous contemporaries), and even a great moment where Lully and Corelli take stock of each other on the slopes of Parnassus. They find a *rapprochement* after each plays a tune and the other accompanies him, an 18th century version of what Burton and Ozone are up to on their own in this program.

After the intermission, we return with some music from our own century: a *milonga* written by the contemporary tango master Jorge Cardoso. This is a kind of song typical of Uruguay and Argentina, often used for *payadas* or lighthearted vocal duels, with call-and-answer exchanges between the two singers – here represented by piano and vibraphone.

In response, we hear the orchestra perform three of Erik Satie's quirky and playful works. Satie was the Buster Keaton of French music in the 1920's, a figure who created touchingly deadpan works of art. These three works (the title translates as "Three Tiny Layer Cakes") are inspired by Rabelais' joyfully obscene epic *Gargantua et Pantagruel*. A "dream" of the giant Pantagruel's childhood comes first, followed by a little march from the imaginary

paradise of Cocagne. For the "Games of Gargantua" (an endless list in Rabelais), Satie provides a cockeyed polka, with grotesque changes of register.

Serge Rachmaninov's Sonata for Piano and Cello, Op. 19, comes from 1901, around the same time as his famous second piano concerto. In this work, Rachmaninoff writes for the piano as he does in his concertos; the bravura part is full of ringing octaves and dense figuration. But the cello's singing voice predominates in the slow third movement. This is constructed in an A-B-A form, with an impassioned middle section and a final, highly atmospheric coda, with the piano adding chiming bell-like chords.

The Prelude from Rachmaninov's Op. 32, which serves as a jumping-off point (or a starting-block) for Burton and Ozone's vertiginous explorations, was written in 1910 just after he finished his third piano concerto, and shortly after a tremendously successful concert tour of America. These Preludes call on a very high degree of virtuosity from the player, an element that Burton and Ozone capitalize on in their investigations of Rachmaninov's headlong passagework.

When Darius Milhaud visited America in 1922, he had the opportunity to hear the musicians of Harlem, an experience that overwhelmed him. This experience inspired him to write *La création du*

*monde* in 1923. This was a year before Gershwin premiered his *Rhapsody in Blue*, a moment when everyone was trying to figure out what could happen from the collision of classical and jazz art. Paul Whitehead's "symphonic jazz" had scored a huge hit with *Three O'clock in the Morning*, selling three and a half million copies – one for every phonograph in America. It seemed inevitable that classical composers would try to return the favor.

Milhaud's ballet was commissioned by the Ballet Suédois, with a scenario provided by Blaise Cendrars based on a West African creation myth. The ballet began with three creation-gods onstage, bringing to life trees and animals with their rituals. Milhaud realizes this in an atmospheric prelude filled with murmuring figuration, using the novel sound of the saxophone, which leads to a jazz fugue, introduced by the double-bass. What follows is a series of turns by various instrumental combinations, as various flora and fauna come to life: eventually the ballet ends with a pair of newly-created humans alone on the stage together.

-Robert Mealy

Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004–2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles. Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.

## POINTS OF DEPARTURE

It may seem a little unlikely to have an orchestra usually devoted to 18th century music embark on a jazz concert, but baroque and jazz are not as far apart as you might think. Jazz players recognized this early on: one of the most interesting recordings of Bach's Concerto in D minor for Two Violins is by Stephane Grappelli and the Hot Club de France, with a driving continuo provided by none other than Django Reinhardt himself. They recorded it twice, once using the notes Bach wrote (more or less) and once with the opening ritornello as the head for their own solos. You'll hear Gary Burton and Makoto Ozone do exactly the same thing today, using other classical works as their point of departure. Classical composers also began to investigate the connections between jazz and early music. In today's program you'll hear one of the first classical pieces written in a jazz idiom, Darius Milhaud's *La création du monde*. At its centerpiece is a fugue – that most Baroque of forms—with a bluesy jazz tune as its theme.

# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn, one of a new generation of exciting conductors, is renowned all over the world for his exceptional charisma, energy and easy authority in music of all styles and periods. Now in his fourth season as Handel and Haydn Society Music Director, Llewellyn also is Music Director of the North Carolina Symphony Orchestra (Raleigh) and Conductor-in-Residence at the BBC National Chorus and Orchestra of

Wales, which he led in September to great acclaim at The Royal Albert Hall in London. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, recent guest appearances include Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and subscription concerts with the Boston Symphony Orchestra. This season, Grant Llewellyn also conducts performances with the Helsinki and Turku (Finland) Philharmonics, and the Orchestre de Picardie (France).

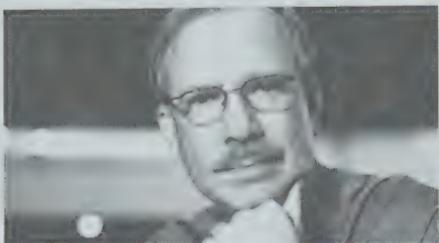
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## Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the

Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

# Gary Burton, vibraphone



Born in 1943 and raised in Indiana, Gary Burton taught himself to play the vibraphone and, at the age of 17, made his recording debut in Nashville, Tennessee, with guitarists Hank Garland and Chet Atkins. Two years later, Burton left his studies at Berklee College of Music to join George Shearing and subsequently Stan Getz, with whom he worked from 1964-1966. Borrowing rhythms and sonorities from rock music, while maintaining jazz's emphasis on improvisation and harmonic complexity, Burton's first quartet attracted large audiences from both

sides of the jazz-rock spectrum. Burton's burgeoning popularity was quickly validated by Down Beat magazine, which awarded him its Jazzman of the Year award in 1968 and his 1971 album *Alone at Last* was honored with a Grammy Award. Also in the '70s, Burton began his career with Berklee College of Music in Boston. Burton began as a teacher of percussion and improvisation classes at Berklee in 1971. In 1985 he was named Dean of Curriculum, and in 1996, he was appointed Executive Vice President. Burton continues to record extensively. His recent release with Makoto Ozone, *Virtuosi*, serves as inspiration for today's program. In an unusual move, the Recording Academy nominated *Virtuosi* in the classical category of the Grammy awards. This is Gary Burton's second appearance with the Handel and Haydn Society, previously performing with Chick Corea in 1999.

# Makoto Ozone, piano



Playing keyboard since he was 2, Makoto Ozone was making jazz festival and television appearances while still in high school. He went on to attend Berklee College of Music, where he started to perform actively around Boston and first met Gary Burton. Mr. Ozone released his

first album with CBS at 22. At this time, he also started touring with the Gary Burton quartet throughout the world. He has continued to record extensively, releasing numerous solo albums in the United States and Japan and collaborating with such musicians as Paquito D'Rivera, Marc Johnson, Chuck Loeb, and Gary Burton. His recordings have won numerous accolades and awards. His 2002 collaboration with Gary Burton, *Virtuosi*, earned the duo a Grammy nomination. This marks Makoto Ozone's debut with the Handel and Haydn Society.

# Handel and Haydn Society Orchestra

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Krista Buckland Reisner

Julie Leven

Clayton Hoener

**BASS****Robert Nairn***Amelia Peabody Chair***HORN****Richard Menaul***Grace & John Neises Chair***VIOLIN II****Linda Quan***Dr. Lee Bradley III Chair*

Jane Starkman

Anne Black

**FLUTE****Christopher Krueger**

Wendy Rolfe

**TRUMPET****Bruce Hall**

Jesse Levine

**VIOLA****David Miller***Chair funded in memory  
of Estah & Robert Yens*

Laura Jeppesen

**OBOE****Stephen Hammer***Chair funded in part by  
Dr. Michael Fisher Sandler***TROMBONE**

Robert Couture

**CELLO****Guy Fishman***Candace & William  
Achtmeyer Chair***CLARINET****William Wrzesien**

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**TIMPANI**

John Grimes

*Barbara Lee Chair***BASSOON**

Andrew Schwartz

**PERCUSSION**

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Kenneth Radnofsky

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SUNDAY, FEBRUARY 13 3:00PM

Do something special with someone special.

**HAYDN** *Symphony No. 104, "London"*

**MOZART** *Symphony No. 31, "Paris"*

**HAYDN** *Cello Concerto in C Major*

Grant Llewellyn, conductor

Pieter Wispelwey, cello

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SATURDAY, MARCH 12 8:00PM

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Rev. Peter J. Gomes, narrator

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Grant Llewellyn, conductor

Nancy Argenta, soprano

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Elizabeth Futral, soprano

Philip Cutlip, baritone

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**VISIT** the Handel and Haydn Society Box Office in Horticultural Hall, 300 Massachusetts Avenue (across the street from Symphony Hall) in Boston, Monday to Friday, 10.00am to 6.00pm

# News of Note

## from the Handel and Haydn Society

### HISTORIC COLLABORATION WITH ENGLISH NATIONAL OPERA



Spirale Beigai

**Chen Shi-Zheng and Grant Llewellyn**

Boston's Handel and Haydn Society announces an historic collaboration with English National Opera. Handel and Haydn and ENO will co-produce a cycle of Claudio Monteverdi's three surviving operas: *Orfeo*; *L'incoronazione di Poppea*; and *'l ritorno d'Ulisse in patria*. Chen Shi-Zheng, who directed Handel and Haydn Society's production of Monteverdi's *Vespers* in September 2003, serves as stage director for all three operas.

ENO and Handel and Haydn will share costumes and sets. Asian dancers who appeared in the 2003 production of Monteverdi's *Vespers* will perform in all three operas in Boston and London. Each organization will feature its own chorus and orchestra. The orchestras in London and Boston will both perform on period instruments. The series begins with *Orfeo* in Spring 2006 at the English National Opera in London and fall 2006 with Grant Llewellyn leading the Handel and Haydn Society in Boston.

### TSUNAMI RELIEF: A CONCERT FOR THE CHILDREN

On Tuesday, January 18, the Society came together with Trinity Church of Boston in response to the tsunami disaster in Southeast Asia. A free concert was held at Trinity Church featuring Grant Llewellyn and the Handel and Haydn Orchestra, the Trinity Handbell Ensemble under the direction of Griff Gall, and performers from the Boston Lyric Opera. A free-will offering was collected for "Save the Children" in their efforts to provide clean drinking water, food, temporary shelter, and protection from disease. States Handel and Haydn Society Executive Director Mary Deissler, "Four dancers who performed in our staged production of Monteverdi's *Vespers* in September of 2003 live in Indonesia. We worked very closely with these artists for many weeks and became friends and colleagues. We are very concerned about them and their families and want to do what we can to help."

### HANDEL AND HAYDN SOCIETY GALA 2005

We are in the midst of preparing for the Annual Gala Benefit and Auction, a formal evening of dining and dancing at the Four Seasons Hotel and a silent auction featuring luxury goods, trips and arts experiences. The evening supports our award winning Educational Outreach Program to under-served youth as well as new musical initiatives. This year's gala will be held on March 26 with the theme, "Mozart Unmasked." The event will honor Karen Secunda Levy, Vice President of the Society's Board of Governors and Chair of the Education Committee. For more information about this unique event or to purchase tickets, please contact Beth Emery at 617 262 1815, ext 19 or [bemery@handelandhaydn.org](mailto:bemery@handelandhaydn.org).



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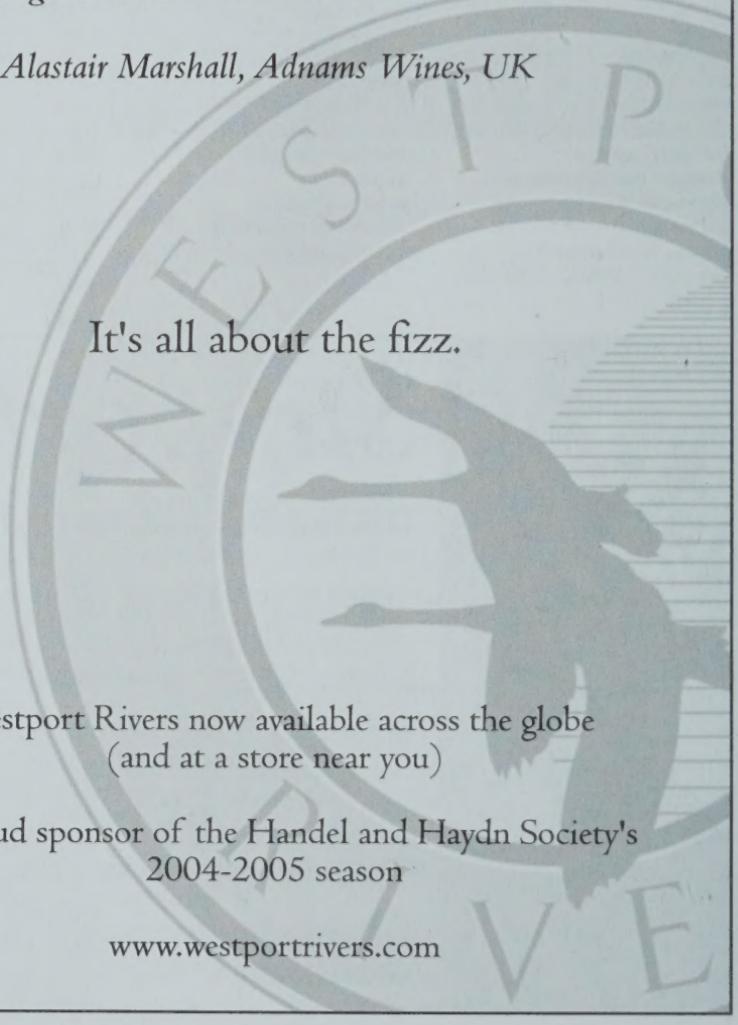
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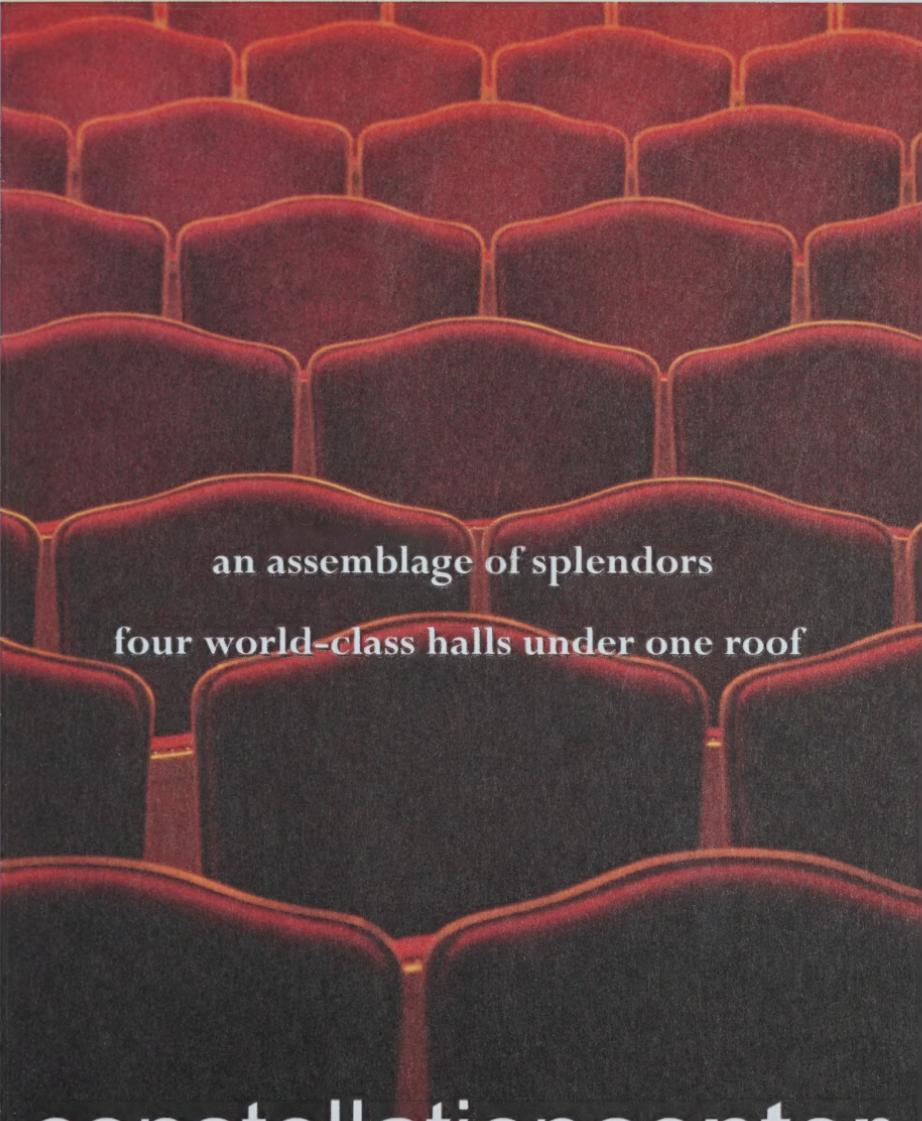


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